ELECTRONIC ARTS®

THE LOST FILES OF

Sherlock Holmes

3DO

WARNING: READ BEFORE USING YOUR 3DO INTERACTIVE MULTIPLAYER.

A very small percentage of individuals may experience epileptic seizures when exposed to certain light patterns or flashing lights. Exposure to certain patterns or backgrounds on a television screen or while playing video games may induce an epileptic seizure in these individuals. Certain conditions may induce previously undetected epileptic symptoms even in persons who have no history of prior seizures or epilepsy. If you, or anyone in your family, has an epileptic condition, consult your physician prior to playing. If you experience any of the following symptoms while playing a video game—dizziness, altered vision, eye or muscle twitches, loss of awareness, disorientation, any involuntary movement, or convulsions—IMMEDIATELY discontinue use and consult your physician before resuming play.
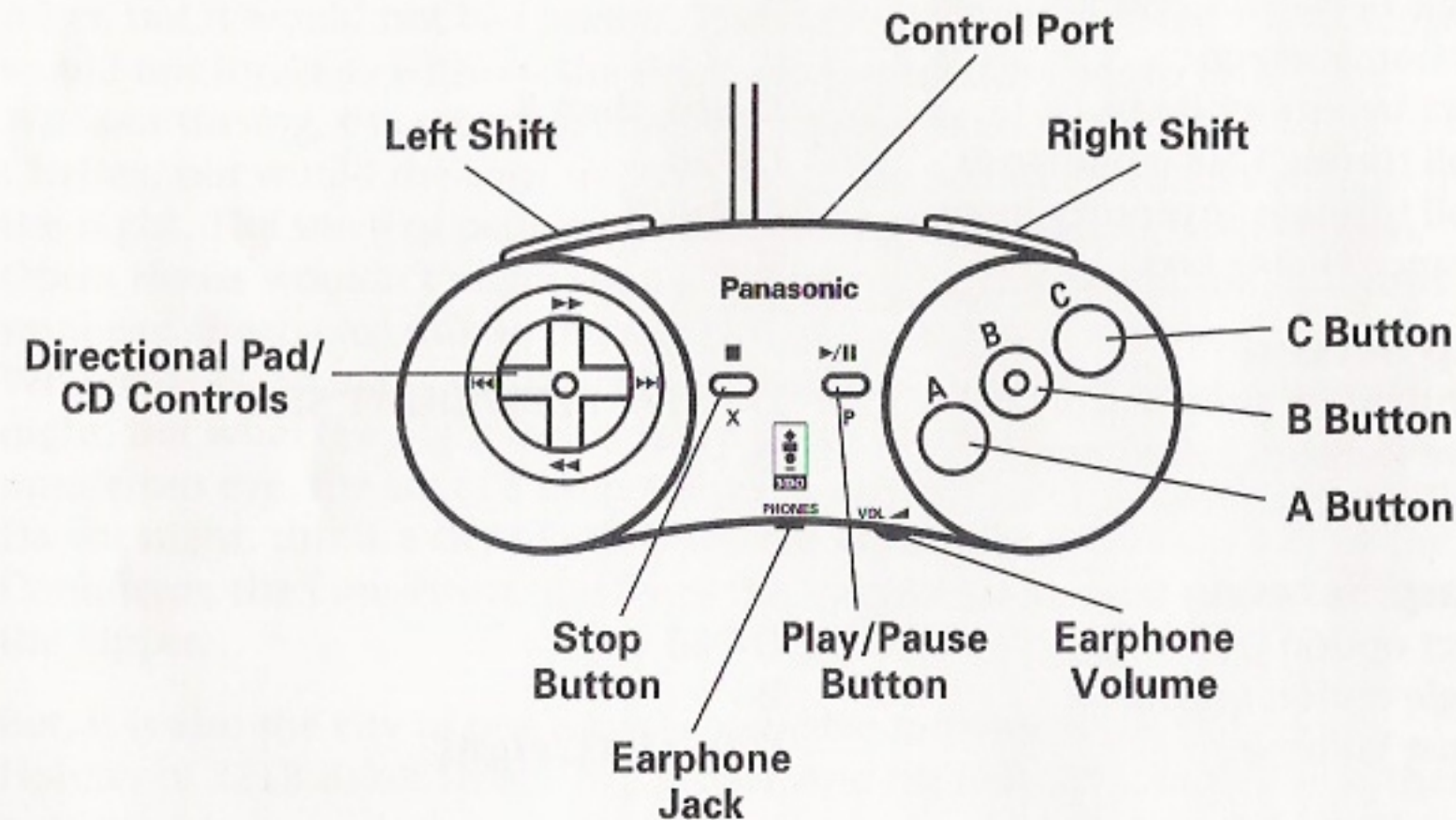
Contents

Starting the Game

1. Turn ON the power switch on your 3DO Interactive Multiplayer™. The READY light indicates that the unit is on.

2. Make sure a Control Pad is plugged into the Control Port on the Multiplayer console. If not, turn the player OFF, plug in a Control Pad, and turn the player ON again.

3. Press the OPEN/CLOSE button. The disc tray extends.

4. Insert The Lost Files of Sherlock Holmes into the disc tray (label side up) and press OPEN/CLOSE to retract the tray. The 3DO logo appears. If you don't see it after a few moments, turn OFF the player and begin again at step 1.

5. The title screen appears, and an opening story sequence begins. Watch the credits or press X to go straight to 221B Baker Street.

Controlling the Game

Control Port

Left Shift

Right Shift

Panasonic

Directional Pad/ CD Controls

C Button

B Button

A Button

Stop Button

Play/Pause Button

Earphone Volume

Earphone Jack

Game Screen

Move cursor	D-Pad
Move cursor quickly	D-Pad + A
Toggle between Game screen and Command box	A
Jump counter-clockwise from item to item.	LEFT SHIFT
Jump clockwise from item to item	RIGHT SHIFT
Move Holmes	D-Pad, then C

Command Box

Select Commands	D-Pad
Activate/Deactivate Commands	B
Toggle between Command box and Game screen	A
Select Inventory items	D-Pad, then B
Scroll through Subcommands	D-Pad
Scroll through Inventory items	D-Pad/B
Advance Dialog box	B

Map Screen

Highlight location icons	D-Pad or LEFT/RIGHT SHIFT
Move Hansom cab to new location icon	B

Setup Screen

Select option	D-Pad
Toggle option on/off	B
Adjust Volume	D-Pad **left/right**

Save/Load Screens

Select slot to load/save game	D-Pad up/down/left/right
Load/save game	B
Exit introductory sequence	X

Note: This is a general command summary. Refer to this manual for complete instruction.

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Introduction

The fog, always the fog. Without it, the city would still be a place like no other, but it would not be London. The sights, the smells, even the legends would not linger so without the thick, characteristic vapor to drift upon. Without the fog, the sound of chamber music would not carry as far in Chelsea, nor would the consumptive coughs in Spitalfields alleys echo so in the night. The smell of perfumed hair entering or leaving Covent Garden Opera House wouldn't linger so in a fogless night, nor would the sulfurous smoke of cheap coal mix so piquantly with the smell of the open sewers in Whitechapel. So many contrasts here; seemingly all the more pronounced at night. But what the night can amplify it can also mask: The bloodlust in a murderous eye, the arc of a keen scalpel, a surprised gasp savagely cut short. Day or night, this is a city of extremes and antitheses; this is the city of the Conqueror, the Lion-Heart, the Bard, the Virgin Queen...and now, the city of the Ripper.
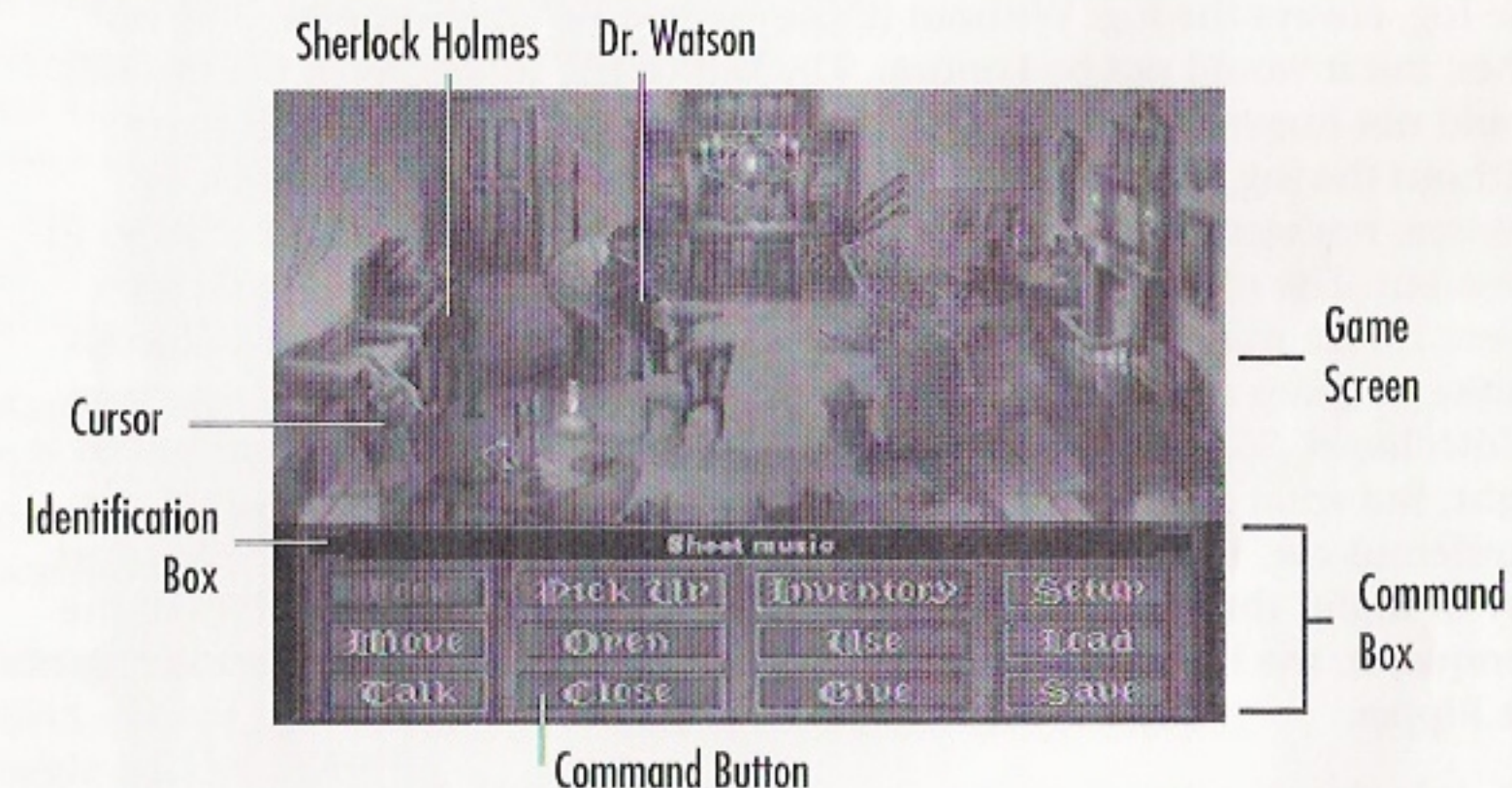
But, it is also the city of one more remarkable individual—Mr. Sherlock Holmes of 221B Baker Street. The Ripper, and his imitators, have found their nemesis.

Object of the Game

Sherlock Holmes' frequent antagonist and sometime colleague, Inspector Lestrade of Scotland Yard, has asked for the great detective's assistance investigating a murder in metropolitan London. It appears to be an open and shut case, but Holmes thinks otherwise. You take the role of Holmes and rove about London, looking for clues, interrogating witnesses, interviewing people associated with the murder victim (who may not tell all they know without some urging), and piecing together the hidden story behind the grisly murder.

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The Game Screen

Sherlock Holmes   Dr. Watson

Cursor

Identification Box

Command Button

Game Screen

Command Box

- To move your cursor around the Game screen, press the D-Pad in any direction, or use the **LEFT/RIGHT SHIFT** buttons. **LEFT SHIFT** moves the cursor in a counter-clockwise direction; **RIGHT SHIFT** moves the cursor clockwise.

Character and item names (also called "Hot Spots") appear in the Identification box as the cursor passes over them. When you use the SHIFT buttons, the cursor jumps from hot spot to hot spot; when you use the D-Pad, you can move the cursor anywhere on the Game screen.

- To exit a room or scene, use the D-Pad or **LEFT/RIGHT SHIFT** buttons to move the cursor to the hot spot "EXIT", and press C. The EXIT hot spot appears in the Identification box just like an item name.

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NOTE: The EXIT hot spot is only a guide. You can also exit any room by leaving the same way you came in, going through a door, or by moving to the edge of the screen.

- To move the cursor quickly around the Game screen, press A while you're pressing the D-Pad.

Commands

Activating and Deactivating Commands

Active Command

Commands are listed in the Command box in the lower part of the Game screen. When a Command is active, the Command button looks dim; when a Command is turned off, the button looks bright.

To select and activate a Command:

1. From the Game screen, press A; the cursor moves to the Command box.

2. To select a Command, press the D-Pad in any direction to move the cursor over the command you want.

3. To activate a Command, press B. If this is an Interactive Command (i.e., LOOK, MOVE, TALK, etc.), the cursor returns to the Game screen.

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If you have chosen an Inventory Command, or SETUP, LOAD, or SAVE, a new screen appears (see sections detailing these commands).

4. From the Game screen, use the D-Pad or **LEFT/RIGHT SHIFT** buttons to select an item/character to perform the command upon. Press **B** again to complete the command.

To deactivate a Command:

1. Press A to go to the Command box.

2. The cursor automatically returns to the last chosen Command button. Press B to deactivate the command.

3. To exit the Command box and return to the Game screen, press A.

Default Commands

The game is equipped with a default command feature. When no other commands are selected, the LOOK, TALK, OPEN, and CLOSE commands become available when the cursor passes over an item or character that a command can be used upon. For instance, if no other commands are active, the TALK command automatically becomes available whenever the cursor passes over Dr. Watson, and the OPEN command does so whenever the cursor passes over a door.

• To activate a default command from the Game screen, press **B**.

Interactive Commands

Interactive commands let Holmes affect the items and characters around him. Items can be examined, moved, opened, or picked up; people can be observed, spoken to, or acted upon by an item.

LOOK

Use the LOOK command to examine an item or character. When this command is active, the cursor looks like Holmes' magnifying glass. Looking at a character or an item with the magnifying glass icon provides you with detailed information about it or them.

You may have to use the LOOK command on some items more than once to learn all there is to know about that item or its contents. If you look at something, then give a command that alters it in some way (such as OPEN or MOVE), looking at it again may give you new information about it.

Example: Holmes sees a peculiar stain in a Persian carpet at the scene of a crime. He looks at the stain, and is provided with the information that it is a bit of glaziers' putty ground into the rug.

To Look at someone or something:

1. Select LOOK from the Command box. The cursor returns to the Game screen.

2. Use the cursor to select an item/character on the Game screen.

3. Press B. The Identification box opens up to display a full description of the item/character.

4. Press B again to page forward through the text, or to exit the box once you have read all the information.

MOVE

Use the MOVE command to move an item. An item sometimes returns to its former position after it has been moved, but usually it does not. Some items cannot be moved; some items that can be moved cannot be picked up and made part of Holmes' inventory; some items must be moved before they can be used.

NOTE: This command applies to items only. Holmes *does not* move if given this command unless he must walk to the item to move it.

Example: There are figurines on a shelf at the scene of a robbery. One of them is not resting flush on the shelf. Holmes moves the figurine and finds it has been covering a gold sovereign cut neatly in half.

To Move an item:

1. Select MOVE from the Command box. The cursor returns to the Game screen.
2. Use the cursor to select the item you want to move, and press **B**.

TALK

Use the TALK command to converse with someone. Not everyone who appears on the screen can be talked to, and not everyone who can be talked to necessarily wishes to converse. At times there can be several different lines of dialog to select from, and at others, a non-interactive line of questioning and response takes place.

1. Is everything here exactly as you found it?
2. Do you have any information that would assist our investigation, Constable?
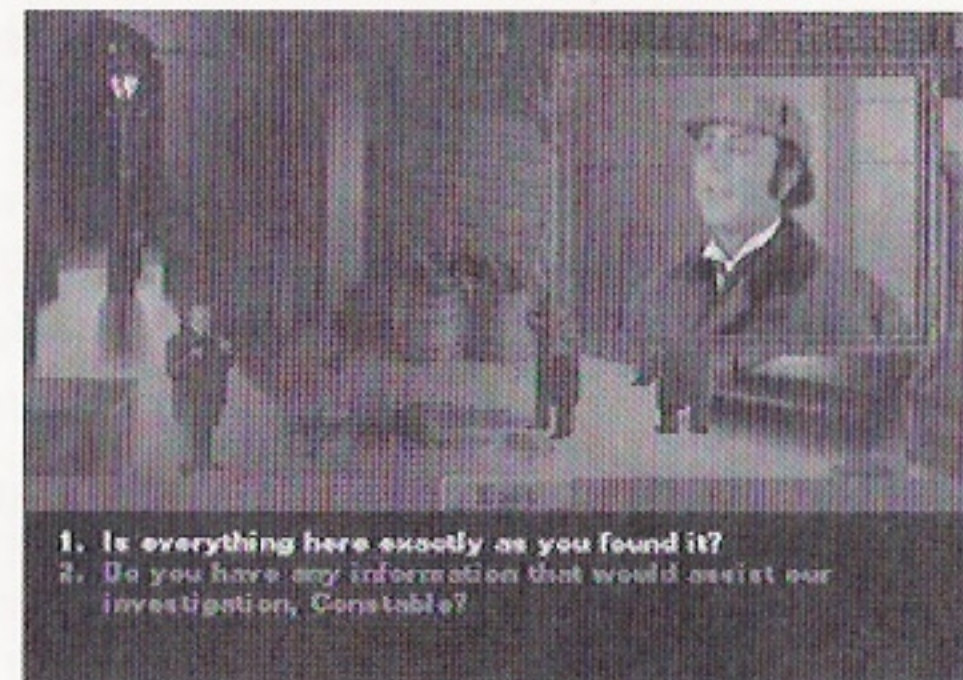
Example: Holmes sees Wiggins, leader of the Baker Street Irregulars, standing nearby. Holmes chooses to talk to Wiggins, and has these two messages to choose from: (1) "I have a job for you Wiggins.", and (2) "Are your lads at the ready?" If Holmes has a specific task in mind for the Irregulars, he may want to choose the first message.

To Talk with someone:

1. Select TALK from the Command box. The cursor returns to the Game screen.
2. Use the cursor to select a character to converse with. When the TALK command is active, you must use the D-Pad to move the cursor.
3. Press **B**. The Dialog box appears.
4. Press the D-Pad **up/down** to select the line of dialog you want, then press **B** to activate the chosen line of dialog.

Video representations of the characters appear and speak. (Unless the Video has been turned off. See *Setup* on page 20.) Meanwhile, the text scrolls forward in the dialog box.

5. At the end of the conversation, press **B** to exit the dialog box.

• To cancel the TALK command from the Dialog box, select **Exit** with the D-Pad, and press **B**.

NOTE: If a Down arrow appears at the left of the Dialog box, there is at least one message you must scroll down in order to read. Press the D-Pad **up/down** to scroll through the messages.

PICK UP

Use the PICK UP command to add an item to Holmes' Inventory. He may use these items in the course of an investigation, or they may simply give him additional clues when he looks at them more closely. The items in Holmes' inventory can be looked at, given to someone, and used at anytime during the investigation (see *Inventory Commands*, page 14).

NOTE: Not all items can be picked up.

Example: A barrister has been found bludgeoned to death in his rooms, but all the doors and windows have been locked from the inside. Outside one of the windows, Holmes finds a smudge that seems to be a mixture of clay foreign to the immediate area, and fibers. He picks up the mixture of substances for later analysis, which in turn leads him to a witness who works in a carpet factory beside a muddy road.

To Pick Up an item:

1. Select PICK UP from the Command box. The cursor returns to the Game screen.

2. Use the cursor to select the item you want to pick up.

3. Press **B** to activate the command. If you can't pick up the item, the Identification box lets you know that the action is not possible.

OPEN/CLOSE

These commands open/close doors, containers with lids or other coverings, drawers, or any other item that can be opened or closed. When you open a door, you automatically go through it. When you open a container, it will remain open until closed. Not all such items can be opened.

Example: Holmes has deduced that a priceless antique vase has been hidden in one of several crates in a warehouse. He tries to open each crate in turn. Some cannot be opened, others can. He looks in each opened crate until he locates the vase. After picking up the vase, he closes the crate so no one will know that it is gone.

To Open or Close an item:

1. Select OPEN/CLOSE from the Command box. The cursor returns to the Game screen.

2. Use the cursor to select an item to open/close.

3. Press **B** to activate the command.

Inventory Commands

Inventory Commands affect items in Holmes' inventory, whether items he has in the beginning of the game, or items he picks up during his investigation. Each time you select an Inventory command, you can also select three other subcommands (see *Inventory Subcommands*, page 17).

Sub Commands —————

————— Arrow Buttons
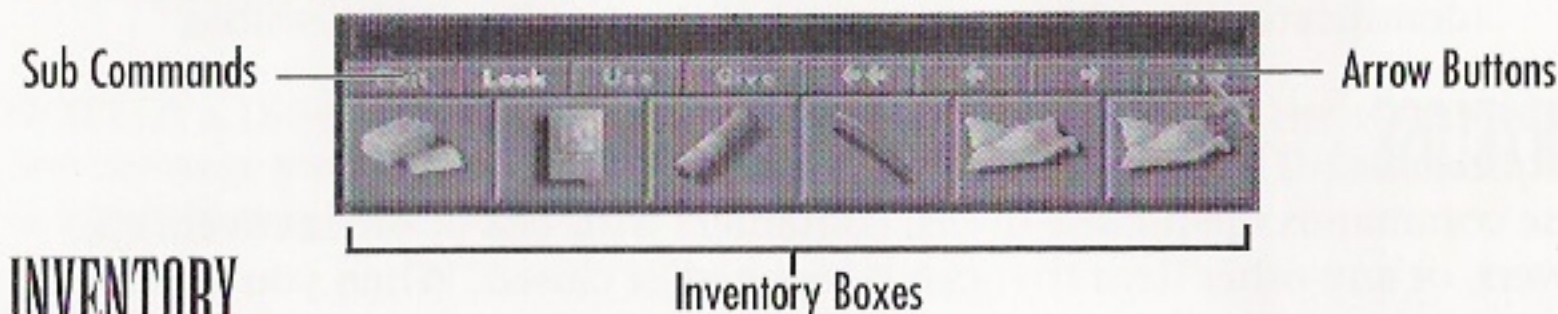
Inventory Boxes

INVENTORY

The Inventory command shows the items Holmes is carrying.

- Select Inventory from the Command box, and press B. The Inventory box appears

If any of the Arrow buttons above the Inventory items are highlighted, it means there are more items in Holmes' Inventory than are shown on screen. There are two ways to view Holmes' full inventory:

- Use the D-Pad to select an Arrow button, and press B. The Inventory items scroll in the corresponding direction.

- From the Inventory item area, press the D-Pad **left/right**. When the cursor reaches the end item on either side, the box scrolls to the next inventory item.

- To exit the Inventory box, use the D-Pad to move your cursor to the EXIT button and press B.

USE

When the USE command is active, Holmes' Inventory box appears at the bottom of the screen. An item in Holmes' Inventory must be highlighted to be used. Some items not directly in Holmes' inventory can be used as well (such as using an item on the laboratory in 221B Baker Street). One item can be used on another item. Keep in mind that items cannot be used in an inappropriate way; for instance, you cannot use Holmes' business cards on a tea kettle, but you can give them to a character. When the USE command is active, you can also select from the other Inventory subcommands (see *Inventory Subcommands*, page 17).

Example: Holmes' client has been receiving odd notes scrawled in a language that even Holmes does not recognize. He uses it on his lab table to submit it to chemical analysis, also using matches for this analysis. The ink contains a rare pigment found only in the Goa region of India. This gives him the key to deciphering the language, a code that combines elements of Hindi, Portuguese, and an obscure mathematical formula.

To Use an Item:

1. Select USE from the Command box.

- If you are using an Inventory item, press the D-Pad **left/right** to select the item.

- If you want to use an item from the Game screen, press A to return to the Game screen, then select the item you want with the cursor.

2. Press **B** to activate the command.

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GIVE

This command lets you give or show an item from Holmes' inventory to another character. Only characters who can be selected can be the recipient of a GIVE command, and you can only give an item to a character, not to another item. (Holmes can't give an item to a table, for instance, but he can give it to Watson.)

Keep in mind, however, that a character may not want something you are trying to give him or her; if they refuse to accept the item, the GIVE command is canceled. When the GIVE command is active, you can also select from the other Inventory subcommands (see *Inventory Subcommands*).

Example: Holmes and Watson have pursued a suspect across the English Channel to the French port of Le Havre; their launch docked shortly after the ferry on which the suspect was a passenger. A customs officer asks to see Holmes' and Watson's papers. Holmes gives him a note from the French Ambassador in London that allows him immediate entry into France. The customs officer allows him through in time to apprehend the suspect.

To Give an item:

1. Select GIVE from the Command box. The Inventory box appears.
2. Press the D-Pad **left/right** to select an item, and press **B** to activate the command.

NOTE: To use the GIVE command, an item must first be chosen from the inventory, then a recipient selected.

Inventory Subcommands

Several subcommands are available from within the Inventory box. Subcommands are displayed along the top of the Inventory box.

LOOK: Examine an item in Holmes' Inventory.

USE: Use an item in Holmes' inventory.

GIVE: Give an item in Holmes' inventory to someone.

EXIT: Exit the Inventory box and return to the Command box.

Example: Holmes remembers that he had hurriedly picked up a wilted bunch of violets tied with a ribbon at a crime scene without looking at it carefully. He checks his INVENTORY to LOOK at the bedraggled bouquet, and finds the initials E.L. written on its ribbon in blue ink. He then decides to USE the ribbon on his lab table to analyze the ink.

To activate a subcommand from the Inventory box:

1. D-Pad **up** and then **left/right** to select the subcommand you want, then press **B** to highlight the subcommand.
2. D-Pad **down** and then **left/right** to select an Inventory item.
3. Press **B** to activate the subcommand.
4. Press **A** to return to the Game screen. Use the cursor to select an item/character, and press **B** to complete the subcommand.

Moving Around

Interior Settings and Street Scenes

When searching for clues at the scene of a crime or investigating leads around London, Holmes needs to move about to look at things, ask questions, etc.

To move Holmes around the screen:

1. Press the D-Pad in the direction you want Holmes to move. The cursor moves to the new spot.

2. Press **B** or **C**. Holmes moves to the new spot. (If the cursor is over an item or character, pressing **B** can activate a default command; you may wish to use **C** exclusively for movement.)

There are other ways to move Holmes around the scene. When you successfully give a PICK UP or OPEN command, Holmes moves to the item that is the subject of the command.

- To leave an interior or street scene, Holmes and Watson can either exit through a door, or at the edge of the screen. Use the D-Pad and the **LEFT/RIGHT SHIFT buttons** to find the door or the hot spot that reads "EXIT" and press **C**. Holmes and Watson leave the scene.

Getting Around Victorian London

Holmes and Watson always have a hansom cab at the ready to carry them around London. But they must have a specific destination in mind when they travel about the city. Whenever you leave a location (not a scene, but a location), the map of London appears. Some locations comprise more than one scene. For example, 221B Baker Street includes an interior scene of Holmes' and Watson's flat, as well as the exterior scene of the street itself. The Map screen appears only when you leave the exterior scene.

Location Icon

Icons are displayed on the map to show locations you can travel to. These are locations that have been mentioned elsewhere in your investigation. You can also return to 221B Baker Street at any time.

1. To move from one location on the map to another, use the D-Pad or the **LEFT/RIGHT SHIFT** buttons to move the cursor to the location you want. The name of the site appears on the screen. The **LEFT/RIGHT SHIFT** buttons work only when a location icon is visible and centered on your screen.

2. Press B. You travel to the chosen site. When you're traveling from one place to another, your progress through London's streets is shown by a moving hansom cab.

NOTE: To view other sections of London, use the D-Pad to move the cursor to the edges of the screen.

Setup

The SETUP command allows you to make changes to the sound and video features of the game. Select this command from the Command box. The Setup menu appears.
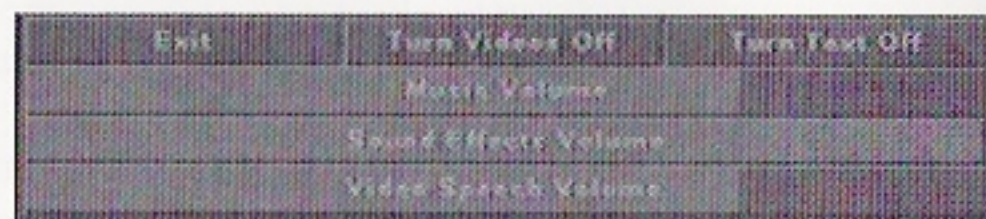
- To highlight an option on the Setup menu, press the D-Pad **up/down**.
- To exit the menu, select EXIT from the menu and press B.

TURN VIDEOS ON/OFF: Select this option to change the setting for the video character representations. The videos are off when the option reads "Turn Videos On."

- To change the setting, highlight the option and press B to toggle on or off.

MUSIC VOLUME: Highlight this option, then press the D-Pad **left/right** to

adjust the volume down or up.

SOUND EFFECTS VOLUME: Highlight this option, then press the D-Pad **left/right** to adjust the volume down or up.

VIDEO SPEECH VOLUME: As with Music and Sound Effects, highlight this option, then press the D-Pad **left/right** to adjust the video speech volume.

Save and Load

To Save your game:

1. Select SAVE from the Command box, and press B. The Save Game box appears.
2. Use the D-Pad to select a slot, and press B. The game is now saved.

There are eight Save slots available. If you select a slot that already has a game saved in it, the last game is overwritten by the newly saved game.

NOTE: Please remember, if you are saving other games on your 3DO Multiplayer, you may not be able to save in all eight slots. If this occurs, you will be prompted if you would like to delete any existing files on your 3DO.

To Load a game:

1. Select LOAD from the Command box, and press **B**. The Load Game Box appears.
2. Use the D-Pad to select the slot you want, and press **B**. The game loads and begins.

Epilogue

Spring-Heeled Jack

From Spring until late Autumn in the year 1888, six prostitutes were murdered in the squalid Whitechapel and Spitalfields areas of London. The murders themselves were hardly unusual—what was one less Cockney or Irish tart? Society placed greater value on the lives of well-bred dogs than it did upon the lives these women. However, the exact circumstances of their deaths and the shockingly brazen attitude of their killer—writing gloating letters to the press and the police and signing himself Jack the Ripper and Spring-Heeled Jack— affected the public opinion as no other series of killings ever had before. The mixture of horror, outrage, and fascination was unprecedented. The fascination remains largely undiminished.

The Usual Suspects:

Edward, Duke of Clarence

The sentimental favorite, if such a thing exists, for Ripperhood. As the eldest son of the Prince of Wales (later Edward the VII) and second in line to the throne, his candidacy is a natural magnet for conspiracy theorists. Even

though Queen Victoria doted upon him, he is known to have lived an enthusiastically dissolute life, excelling even his father's notorious profligacy. He may have been no stranger to the strumpets of Whitechapel. The usual theory has it that the final victim, Mary Kelly, knew too much about the Duke's marriage to an Irish-Catholic woman and the male offspring thereof. Marriage to a Catholic would have disqualified the Duke from royal succession. The monarchy had been shaken to its roots by the rumor of the marriage of George IV, Queen Victoria's uncle, to a Catholic woman before he became king. (His simultaneous marriage to a German princess made this rumor all the more provocative.) Another such scandal might have been more than the nation could bear, and the theory goes that the government was willing to take the most drastic measures, including grisly multiple murders, to suppress any evidence of it. There is no independently confirmed evidence that the Duke ever married anyone. There is evidence, not independently confirmed, that the Duke was absent from London when at least one of the murders took place. All evidence against him is speculative at best. And if the murders were performed in the interest of his accession to the crown, they were for naught since he died of complications of syphilis in 1892.

Montagu Druitt

A friend of the Duke of Clarence, who may or may not have been a companion in his revels. He was trained as a medical doctor, although he never practiced. This would have provided him expertise in surgery and anatomy at least equal to the Ripper's. Druitt was generally considered to be "odd", moody and secretive, with a deeply negative attitude toward women. Further, like the Duke of Clarence, it is thought that he suffered from venereal disease. Eminent Victorians rarely contracted such maladies from their social equals, and if he had contracted it from a prostitute, it could have reinforced his misogyny. It could have even made him murderous. His body was discovered floating in the Thames, an apparent suicide, shortly after the

murder of Mary Kelly. The contents of a letter found on his body were never made public, nor is it known what connection he had to the letter's addressee, Dr. John Watson.

A Swarthy Foreigner

For many upstanding subjects of the Queen, this was the preferable culprit. Numerous proper Victorians chose to believe that the Ripper's atrocities were beyond the capacity of any Englishman, or Scot, or Welshman, even. Whitechapel and Spitalfields had become home to numerous immigrants who spoke strange languages, followed unfamiliar religions, and observed alien customs. Such "otherness" alone made them targets of popular fears. Widespread rumors of the "ritual" nature of the murders fueled this near hysteria; foreigners had long been suspected of such blood sacrifices. There were reports of immigrants being attacked on the street by mobs for possession of knives or bloody aprons; the fact that they were employed in slaughterhouses or butcher shops did not exonerate them in the eyes of their accusers. The sensational press at the time did nothing to quell the hysteria; even a series of articles written by the Hon. Mycroft Holmes, assisted by his cousin Prof. Henry Higgins, demonstrating that no foreigner could have committed the murders were not calming. There is no known evidence that connects any foreign "cult" or individual to the murders.

H. H. Holmes

H.H. Holmes was an American serial murderer in Chicago in the 1880s and 1890s. Unlike most such monsters, he was a wealthy established citizen who lured his female victims to his home, rather than an aimless drifter wandering from place to place, finding victims by chance. He was particularly active during the Columbian Exposition at Chicago in 1892, setting up a fully equipped, sound-proofed operating room and crematorium in his mansion. Chicago was full of unattached young women far from home at the time, with

few friends and no connections. The handsome and wealthy H.H. Holmes had no trouble enticing callow girls to his opulent residence, where he would slip them drugged drinks, transport them to his hidden chamber, assault them, and then perform hideous "experiments" upon them before incinerating their remains. When these girls disappeared, it was thought they had returned to their families, moved on, or had descended into a life of shame. No one connected their absence with H.H. Holmes, nor with the plumes of black, oily smoke that sometimes rose from one of his chimneys. H.H. Holmes grew careless in the end, and one of his intended victims escaped; his arrest followed soon thereafter. On the gallows, H.H. Holmes proclaimed "I am Jack the Ri..." just as the gallows floor swung away beneath him. It is not known whether H.H. Holmes was in London at the time of the Ripper's nocturnes, but his confession nonetheless retains an air of plausibility.

Prof. James Moriarty

This mathematician/criminal mastermind had one of the strangest careers in the Victorian Age. His public life was limited, being the author of a treatise on the Binomial Theorem and The Dynamics of the Asteroid, a peculiar speculation on the mathematical properties of celestial bodies. His work won him a chair in mathematics at St. Pancras College, which he retained until his death at Reichenbach Falls in 1891. If it had not been for the written accounts of Moriarty's confrontations with Sherlock Holmes left by Dr. John H. Watson, the true vileness of the professor's character might never have been revealed.

Throughout Britain and her Empire, there were few criminal conspiracies that did not carry Moriarty's imprimatur. Vice, from which all the Ripper's victims made their livelihood, was certainly well within the malign mathematician's scope. If Moriarty was attempting to seize control of vice in Whitechapel, or if his established control was being challenged, a few gruesome murders would have amply demonstrated the lengths he was willing to go to brace up his

authority. While it is doubtful Moriarty would have committed the murders himself – he was more interested in the calculation of crime than its practice – he was fully capable of ordering them. But, as with all the suspects, there is no physical evidence linking him to the crime.

On the other hand, it is interesting to speculate that Moriarty might have been responsible not for the Ripper's crimes, but for his disappearance. If Jack had been murdering prostitutes independently, Moriarty would certainly have found such an intrusion upon his commerce unacceptable. The professor certainly could have tracked him down, possibly by using a decoy, and ripped the Ripper.

Appendix

Sherlock Holmes: Man or Myth?

By Stanley Mackenzie

"Sherlock Holmes Lives" proclaimed lapel pins worn by some members of the audience at the 1965 New York opening of Baker Street, a musical play about the legendary detective. But did he really live? This question is posed perennially by young and old alike. Anyone in full knowledge of the truth would certainly hesitate to give a negative reply.

Sherlock Holmes stories have been translated into 47 different languages, he has been portrayed in feature films more than any other character, and he has been featured in more than 200 stage productions. Statues in his image have been erected in Switzerland, Japan, and Scotland, and enthusiasts regularly make pilgrimages to locations where Holmes investigated some of his cases. At the Reichenbach Falls, the struggle between Holmes and the infamous Professor Moriarty has often been re-enacted by devotees wearing period costume. And each year in January, the Sherlock Holmes Society of London and the Baker Street Irregulars of New York hold dinners at which toasts are offered to "The Immortal Memory".

The character of Sherlock Holmes began to form in the subconscious mind of Arthur Conan Doyle when he became a medical student at the University of Edinburgh at the age of 17. He later spoke of being educated "in a very severe and critical medical school of thought, especially coming under the influence of Dr. Joseph Bell, who had the most remarkable powers of observation."

Dr. Bell, consultant to the Edinburgh Royal Infirmary, singled out Doyle to be his outpatient clerk, thereby putting him in a favorable position to witness the unusual methods of diagnosis adopted by his mentor. Doyle and his fellow students would stand amazed when Dr. Bell was able to tell at a glance not only the disease from which a patient was suffering, but also where he came from and his profession. Such deductive powers were recalled by Doyle when he went into medical practice in Southsea on the southern coast of England.

Patients were at first slow to come to the young doctor's waiting rooms, and with time on his hands, he turned to writing which, in the past, had occasionally provided the means to pay for his medical training. Reading some detective stories, he was struck by the fact that solutions were obtained in nearly every case by chance. He decided to try his hand at writing a story wherein the detective would treat crime as Dr. Bell has treated disease and science would take the place of chance. Thus Sherlock Holmes was born, brought into the world by a young doctor who could not have foreseen that his creation would be immortal.

To the Victorians, Holmes was a pioneer – the world's first consulting private detective. The scientific methods he used were hitherto almost unheard of. And in real life, many schools of detectives, in France, Egypt, China, and elsewhere, founded their systems on that of Sherlock Holmes. But today, police have the advantage of every method modern science can offer in tracking down criminals, and methods introduced by Sherlock Holmes have largely been left behind.

Why, then, is there no evidence that he has fallen from the pinnacle of popularity he attained over 100 years ago? Why do his followers prefer to ignore the fact that he is a product of Doyle's imagination? How does it come about that he exists in the pages of books, known to millions who have never read any of the stories? Why do people write to him, even today, at 221B Baker Street?

Sherlock Holmes is a vivid, outstanding, larger-than-life figure, and we warm to his eccentricities – the indoor revolver practice, cigars and pipes kept in the coal scuttle, unanswered letters fixed to the mantelpiece with a jack-knife. His sense of the dramatic ("What the law has gained the stage has lost," he said of one of his adversaries) ensures that he will hold our attention. The crime solved and an explanation due, he delivers it with the air of a conjurer who baffles with his tricks and then explains how they were done.

London of the 1880s and 1890s is the London of Sherlock Holmes. Although the reader may not have been a part of the period, he is able to experience a feeling of nostalgia for it: Gas lamps, the sound of horses' hooves, steam locomotives, and romantic street cries. And then there is the atmosphere of that cozy room in Baker Street: Holmes in his armchair before a roaring coal fire, legs stretched out before him, fingertips together and eyes closed, listening with Dr. Watson to yet another bizarre story. We hope he will agree to investigate the case, and when he does, the game's afoot! But in any setting, and at any time, he would be unique, and it is impossible to forget him.

Credits

Software Design: Mythos Software
Programming: Jeff Miller
Game Design and Development: R.J. Berg and Mythos Software
Original Story: Eric Lindstrom and Mythos Software
Producer: Roland Kippenhan III
Associate Producer: Jeff Lee
Assistant Producer: Jeff Glazier, Steve Imes
Graphic Design & Animation: Mythos Software
Video Post Production: Michael Sweeney, Jeni Day, Eric Kornblum, Jerry Newton,
    & Mark Day
Music composed and produced by Rob Hubbard
Dialogue editing and sound effects by Marc Farly
Additional Sound: James Ferguson
Technical Direction: Tim Brengle, Bart Besseling, Keith McCurdy, & Colin McLaughlin
Product Manager: Rick Lucas
Package Design: Zimmerman Crowe Design
3DO Version: Corey Higgins
Package Illustration: John Jinks
Package Art Direction: Nancy Fong
Documentation: Valerie Hanscom & Michael Humes
Documentation Layout: Brian Conery
Testing Manager: Al Roireau
Product Testing: Steve Imes, Aaron McClay, Norman Basch
Quality Assurance: Walt Ianneo
Under the musical direction of Rob Hubbard. Responsible for composition, orchestration, arranging, and mixing.

Burbank Crew—Video Shoot
Associate Producer: Monique Blanke
Director: Christopher Erhardt
Screenwriter: R.J. Berg
Assistant Director: Jack Nietzsche
Director of Photography: Larry Johnson
Video Editing: Upstream Video & Film
Lighting: J & L Services, Inc.
Sound: David Eaton Productions
Teleprompter: VI Communications
Production Assistant: Christopher Fredericks
Stage Rental: Bexel Corporation & Kolbeco Productions
Catering: Le Fleures de Julianne
Costumes: Maurizio Bizzari, Janet Sobel, Palace Costume & Western Costume Co.
Makeup: Burman Studios, Inc. & L.A. Robson
Hair Stylist: Linle White

Cast:

Sherlock Holmes:	David Davies
Dr. Watson:	Laurie Main
Alfred, Tobacco Shop:	Sean Branney
Jacob Farthington, Shouting Drunk:	J.P. Burns
Richard, Chemist's Assistant:	Paul Conway
Guard:	Arthur Coram
Constable Lewis:	Thomas Crawford
Paul Brumwell:	Simon David
Hollingston:	Pete Dawson
Sheila Parker:	Beverly de Liege
Staggering Drunk:	Roger Doyle
Augie the Apple Seller, Bartender:	Paul Elder
Mrs. Beale:	Mary Fabricant
Robert Hunt:	Pat Fitzpatrick

Nobby, Rough Looking Player: Alex Glas
Sgt. Jeremy Duncan: Bill Hargreaves
Reggie Snipes: David Hart
Belle: Katherine Henryk
Tim the Waterboy: Brandon Horne
Rugby Player, Spectator: Nick Jameson
Antonio Caruso: Andrew Brye Johnson
Lesley the Flower Girl: Diana Judd
Pettigrew: Roger La Page
James Sanders: Nick Meany
Wiggins: Corey Miller
Lady Brummel: Christel Montgomery
Usher #2:   Ashley Nunn
Violet: Lesley O'Grady
Henry Carruthers: Dan Olderman
Chemist: Nathan Oventhall
Dirty Drunk: Gary Piquer
Coroner, Coach: Anthony Russell
Simon Kingsley: Peter Samuel
Constable Dugan: Michael J. Savage
Bouncer: Alexander Scott
Lars: Rod Squires
Usher #1:   Burr Steers
Barman: G.W. Stevens
Mrs. Worthington: Jeanne Sylvester
Nigel Jaimeson: Clement von Franckenstein

Sherlock Holmes and Dr. Watson were created by Sir Arthur Conan Doyle, and appear in stories and novels by him. Use of the Sherlock Holmes characters here by arrangement with Dame Jean Conan Doyle.

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